

TRANSMISSION SCRIPT

50/LDL J 182E

SPOOL NO. H75930/72X

Duration : 24'36"

EPISODE TWO

'DOCTOR WHO' - 7D

'Time and the Rani'

by

Pip and Jane Baker

PRODUCER.....JOHN NATHAN-TURNER

DIRECTOR.....ANDREW MORGAN

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A
CONTRACT FOR ANY PART IN IT

Rehearsal Script

Project No: 1/LDL J182E

"DOCTOR WHO" 7D

'Strange Matter' (W/T)

by

Pip and Jane Baker

EPISODE TWO

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<u>STUDIO:</u>	3rd, 4th & 5th May

CAST LIST

EPISODE TWO : 50/LDL J 182E

- 1) The Doctor
SYLVESTER McCOY
- 2) Melanie
BONNIE LANGFORD
- 3) The Rani
KATE O'MARA
- 4) Ikona
MARK GREENSTREET
- 5) Beyus
DONALD PICKERING
- 6) Faroon
WANDA VENTHAM
- 7) Urak
RICHARD GAUNTLETT

"DOCTOR WHO" 7D

'Strange Matter' (W/T)

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EPISODE TWO

REPRISE FROM EPISODE ONE

O.B.1

Ext. Lake. Lakertya. Day.

- | | | |
|----|---|---|
| 1) | MCU IKONA reac -
he rushes in
looks out R in horror | After soaring over
the lake, the
'bubble' plops
onto the mirror-
calm water and
skitters towards
a beach. |
| 2) | High/Sh over R/Shoulder
see Bubble bobbing on
Water
<u>/Post-prod.FX/</u> | The detonator fails
to make contact
with the lake's
surface but the
danger is not
past. |
| 3) | TIGHT on Water Ripple
twds cam
(add on Bubble with
Mel at post-prod) | The shore is
looming up and,
on its present
course, the device
will thump into the
bank. |
| 4) | Cam as if inside Bubble
TIGHT-Sh looking down
at Mel's FEET/DETONATOR | |
| 5) | MS IKONA looking down
Pan him L down slope +
R into Water past fg Rocks
to make 2sh with MEL (who is rocking cam boat) | (hidden behind
Rocks) |

EP.TWO

- 6) 2sh MEL (as if in
Bubble)/IKONA
location Base Plate
- In desperation, MEL
runs inside the
'bubble' to rotate
the percussion cap
out of harm's way.
- 7) CU BASE PLATE/
DETONATOR
- She loses her
balance, disaster
seems inevitable.
- Bursting from cover,
IKONA plunges,
waist-deep into
the water.
- 8) CU IKONA -
he looks up at Mel
- Although receiving
a buffeting, he
manages to steer
the 'bubble' onto
the beach.
- Hissing slightly,
he tentatively
tests a bolt
bonding the
detonator to the
plastic shell.
- IKONA: Be quiet and don't move
- MEL: Have you -
- 9) CU MEL (thru' plastic
as if in Bubble)
- Her voice shatters
his brittle
concentration. He
glares at her.
- (PERSISTING) Have you done this
before?
- 10) CU IKONA
- IKONA: This is the first time. And,
Mel, if you don't stop squawking -
it'll be the last!
- 11) CU MEL - she looks
at Base Plate
- Under MEL'S wide-
eyed scrutiny, IKONA
steels himself and
begins twisting the
bolt.
- 12) CU DETONATOR -
IKONA twists it

/NB: See GEOFF'S STORYBOARD/

END O.B.1

-2/3-

2/1;Int.Lab
Explosion in lab
machine (Cut in
1st Studio)

- 3 -

Slowly it eases.
Until, suddenly, it
jerks free.

END O.B.1

- 3 -

- 4 -

2/OB 1:Ext.Lake
Ikona rescues Mel fm Bubble

/PULL BACK FLATTAGE for CAM 3/

/PYRAMID DOOR OPEN/

/In - BACKING FLAT/

1. INT. LAB. DAY.

42) 4C
CU EXPLOSION -
DOC behind
see his Hat come off
/+ Hat on Wire/
PAUSE: CLOSE PYRAMID

4C 2C + 3A
(AN EXPLOSIVE
ARC OF FIRE
CRACKLES AND
LEAPS THE GAP
OF A MEGAVOLT
CATALYST AS
THE DOCTOR WORKS
ON THE DAMAGED
MACHINE)

43) 2C
MS DOC as he comes
out of machine in
aftermath of explosion

Pan L with him to
pick up RANI +
pan R with her
losing Doc

THE DOCTOR: I an't help feeling
sorry for the Rani, Mel, getting
caught in her own **devious trap.**

44) 3A
MS DOC

RANI: Then she's got nobody to blame
but herself. /

THE DOCTOR: (UNC ONVINCED) I suppose
so ... But why was she prowling
around on Lakertya?

45) 2C
MS RANI -
pan L with her to
make 2sh with DOC

RANI: I would've thought the
was obvious.

THE DOCTOR: (STOPPING WORK) It is?

RANI: She must be on the brink of
a major **discovery.**

THE DOCTOR: It'd have to be a
cosmic breakthrough for a neuro-
chemist of her stature to come
storming the barricades!

(REINING IN HER
IMPATIENCE, THE
RANI PERSISTS WITH
THE SOPHISTRY, TO
COAX HIM BACK
TO WORK)

(3A next)

- 4 -

- 4 -

PYRAMID MACHINE (W)
 2/OB 1:Ext.Lake
 Ikona rescues Mel fm Bubble

/In - BACKING FLAT/

1. INT. LAB. DAY.

116)	4J	4J
	On DOC	(AN EXPLOSIVE
	EXPLOSION fg	ARC OF FIRE
	envelopes him	CRACKLES AND
	See him stagger	LEAPS THE GAP
	back	OF A MEGAVOLT
		CATALYST AS
		THE DOCTOR WORKS
		ON THE DAMAGED
		MACHINE)

THE DOCTOR: I can't help feeling
 sorry for the Rani, Mel. Though that
 trap out there was typical of the
 Rani.

RANI: Then she's got nobody to blame
 but herself.

THE DOCTOR: (UNCONVINCED) I suppose
 so ... But why was she prowling
 around on Lakertya?

RANI: I should've thought the answer
 was obvious.

THE DOCTOR: (STOPPING WORK) It is?

RANI: You must be on the brink of
 a major discovery?

THE DOCTOR: It'd have to be a
 cosmic breakthrough for a neuro-
 chemist of her stature to come
 storming the barricades!

(REINING IN HER
 IMPATIENCE, THE
 RANI PERSISTS WITH
 THE SOPHISTRY, TO
 COAX HIM BACK
 TO WORK)

- 4 -

- 5 -

EP.TWO

(ON 2C)

Pan back R with
them both
holding 2sh

RANI: All the more reason for you
to press on! Get there first! You've
repeatedly said that in the wrong
hands scientific knowledge can
be dangerous.

THE DOCTOR: What scientific knowledge!

(FLAPPING HIS
ARMS IN
FRUSTRATION)

What am I doing! If only I could
remember!

RANI: (EXASPERATED) Oh don't start all
that again!

(RECOVERING HER
MEL ROLE)

Look, Doctor, repair the machine
and maybe we'll find the solution.

THE DOCTOR: (AGGRESSIVELY) The
machine won't tell me what's behind
that locked door, will it! The machine
It won't restore my memory, will it!

(BAD TEMPEREDLY,
HE PLONKS THE
RADIATION WAVE
METER CLOSE TO
THE CATALYST)

If the Rani's after my experiment,
we must be playing with fire.

46) 3A
MCU RANI

RANI: The Rani.. She's finished!
Destroyed

47) 2C
Tighter 2sh
fav DOC

THE DOCTOR: Is she? Don't under-
estimate her. She has a
brilliant but sterile mind.
(cont...)

(3A next)

- 5 -

- 6 -

EP.TWO

(ON 2C)

(SPARKS FLY FROM
THE CATALYST)

48) 3A THE DOCTOR: (cont) There's not a
CU RANI spark of decency in her.

49) 2C RANI: I'm overwhelmed.
Tight 2sh fav

DOC THE DOCTOR: (PUZZLED) You are?

RANI: Such superior diagnostic
talents.

THE DOCTOR: It's my forte.

RANI: Well its a pity they can't be
concentrated on the machine!

50) 3A
CU RANI

(RANI SIGHS)

RECORDING BREAK

2/OB 2:Ext.Lake
Ikona removes detonator
fm Mel's bubble- explode

- 6 -

- 7 -

EP.TWO2/1: Int.Lab

Rani (Mel) + Doc- Hearse?

You've got death on the brain Doc

O.B.2Ext. Lake. Lakertya. Day.

- 1) CU DETONATOR in
Base Plate-
IKONA gives it
another twist
- 2) WIDE 2sh
/super Bubble at
post-prod
- 3) CU MEL
- 4) CU IKONA
- 5) CU DETONATOR - he
pulls it out
- 6) WIDE 2sh a/b -
as he pulls it out
the Bubble /post-prod/
disappears
IKONA holds out his
Hand + MEL takes it
Once he has her secure
with his other arm he
throws DETONATOR into
Lake
Pan with it -
as it hits Water
there is a massive
EXPLOSION
- 7) CU EXPLOSION in Lake
- 8) HIGH-Sh seeing
Lake + IKONA/MEL
URAK in fg Explosion
See IKONA/MEL run off R
URAK xs cam fg as if
following

IKONA lobs the
detonator out
into the lake.

An explosion
reverberates and
a spectacular
spout of water
fountains high.

We see the
'bubble' intact
on the beach.

SHOT ANGLED from
cliff top.
P.O.V. URAK.

Aided by IKONA
MEL is concentrating
so hard on squirming
through the
breach caused by
the removal of the
metal plate that
she does not
realise her neck
scarf has caught
up on a jagged
edge.

As they scamper
away, CAMERA TILTS
to the water's
rippling surface
where there is a
brief glimpse of
the reflection of
a partially winged
biped.

END O.B.2

-7-

2/2: Int.Lab

Doc repairing machine

- 8 -

2/OB 2:Ext.Lake
Ikona removes detonator
fm Mels bubble-it explodes

2. INT. LABORATORY. DAY.

- 51) 4D (HAND/HELD) 2B 4D : 2B 1A
Over RANI's Shoulder
on SCREEN (ALL THAT CAN
BE SEEN OF THE
DOCTOR ARE HIS
SNEAKERS. HE
HAS CRAWLED INSIDE
THE MACHINE.
- 51A) + TIGHT on SCREEN
for Ep.2/Sc.10
- 52) 2B
On DOC working
inside Pyramid
/RUN DIAL for THIS PAGE/
PAUSE:
USING THE
RESPITE,
THE RANI ACTIVATES
THE MONITOR SCREEN
TO SHOW A SPACE
VIEW OF THE
PLANET AND THE
MALEVOLENT
ASTEROID.
- 53) 2B
MS RANI
seeing SCREEN
SHE PUNCHES UP
CALCULATIONS
WHICH SHE CONTEMPLATES
THOUGHTFULLY.
- 54) 1A
Wide 2sh seeing
DOC's FEET out of m/c
THE DOCTOR FROM
THE BOWELS OF
THE MACHINE)
- 55) 2B
MCU RANI
THE DOCTOR: And another thing,
why was the Rani dressed like you, Mel?
- RANI: (DISINTERESTEDLY) Perhaps
she's fashion conscious.
- DOC inside m/c
already recorded
SHOT 52
THE DOCTOR: (VOICE) No, she was in
disguise Practising another of
her talents.
- 56) 2B (SCREEN off) / RANI: Really? (cont...)
MS RANI
Track back with
her to machine
DOC appears bg
(SHE SWITCHES OFF
THE MONITOR)
- (4B next)

- 8 -

- 9 -

EP.TWO

(ON 2B)

RANI: (cont) Are you going to be much longer in there, Doctor?

THE DOCTOR: (VOICE) 'Fraid so.
More haste less vista!

Let DOC go

(ASSURED OF HIS
PREOCCUPATION,
SHE WRITES
SOMETHING ON
A CARD, CROSSES
TO THE ARCADE
DOOR, TAPS
A NUMBER INTO THE
COMBINATION LOCK)

Pan L with RANI
as she goes into
Arcade

Let her go

(CUT to 4B)

/ RUN ON /

- 9 -

- 10 -

2/2: Int. Lab3. INT. ARCADE. DAY.

57) 4B

MS RANI

Pan L with her
to find BEYUS in bg

4B 5B : 4E

(WHILE CAREFUL NOT
TO ALERT THE
DOCTOR THAT SHE
IS QUITTING
THE LAB, THERE
IS NOTHING FURTIVE
ABOUT THE RANI
AS SHE ENTERS
AND QUIETLY CLOSES
THE DOOR.

SHE GLANCES ALONG
THE ROW OF
OFF-SET CABINETS)

RANI: (SOFTLY) Beyus.

(BEYUS APPEARS
AT THE FAR END
WITH THE YOKE
AND BUCKETS LODGED
ON HIS SHOULDERS)

BEYUS: I was about to feed the
Tetraps.RANI: When you've done that, I
want you to prepare the final
cabinet.

Let BEYUS go

Pan R with her
to Doc's Cabinet(HE NODS AND
LEAVES.

SHE WALKS ALONG
THE ROW,
PASSING THE
LABELS 'EINSTEIN'
AND 'DARWIN'.

ON REACHING A
VACANT CABINET,

- 11 -

EP.TWO

(ON 4B)

SHE SLOTS IN THE
CARD SHE IS
CARRYING.

A SMALL SMILE
EMBELLISHES
HER LIPS.

- 58) 5B
CU 'THE DOCTOR'
(also for 2/Sc.14 pg.56)

TIGHTEN INTO
C.U. THE CARD.
IT READS:

"THE DOCTOR")

PAUSE:

- 59) 4E
CU RANI -
let her go R

PAUSE:

- 60) 4E
CU DOC
(for 2/Sc.14 pg.56)

RECORDING BREAK

2/4: Int. Eyrie
Beyus reaches for latch
then - The 'Vines'

- 11 -

- 12 -

2/3: Int.ArcadeBeyus to prepare another
cabinet for Doc CU 'THE DOCTOR'4. INT. EYRIE. DAY.

- 29) 5A 4A 5A
 L/Angle MS BEYUS (INHALING DEEPLY,
 Pan L + see him BEYUS BRACES
 start to operate HIMSELF AND
 Chain REACHES FOR
 THE LATCH)
- 30) 4A
 On GUNGE -
 tilt down with it
 to Trough

PAUSE (4 Repos)

- 31) 4A
 W/Angle with TETRAP fg
 beginning to quiver
 with excitement
 2nd TETRAP (Richard)
 jumps off unseen
 Rostrum - see his Wings
- 32) 5A
 MCU BEYUS
 Pan R with him as
 he makes a dash for
 it + see Grid slam
 shut

RECORDING BREAK or PAUSE

2/OB3: Vines (Quarry)
 Mel/Ikona into shot
 over brow

- 12 -

5. INT. EYRIE. DAY.

(See page 12)

(A RUSTLE OF
ANTICIPATION
SWELLS AS THE
INDISTINCT SHAPES
HANGING FROM
THE RAFTERS WELCOME
BEYUS'S ARRIVAL
IN THE MURKY
EYRIE)

- 14 -

EP.TWO2/5: Int. Eyrie

Indistinct shapes rustling +
 slurping twds feeding trough

O.B.3Ext. Quarry. Day.THE VINES

1)

WIDE 2sh -
 Pan them L-R
 Rocks fg
 fg Rock blots
 out shot

A bleaker, less
 lush landscape.

Every prospect is
 dotted with
 boulders.

Loose shale and
 sand conspire to
 hamper the progress
 of MEL and IKONA
 over the uneven
 and pitted ground.

2)

TIGHT 2sh -
 THEY come twds cam

THEY stop out of
 breath

They slither into
 a crater and pause,
 gulping air.

Circumspectly, IKONA
 crawls to the rim
 of the crater and
 peers in the direction
 from which they
 came)

MEL: (PANTING) Any sign of the -
 what did you call it?

- 14 -

- 15 -

EP.TWO

(ON SHOT 2)

IKONA: The Tetra n. No, keep moving
Mel.

MEL: Look,
I'm grateful for your help, of
course, but gratitude isn't going
to turn me into a puppet.

IKONA: I've already come to that
painful conclusion!

MEL: Then tell me, are we just
running scared, or are we heading
for somewhere in particular?

IKONA: The answer to both questions
is yes. Now can we go!

As THEY move off
pan THEM R
clambering up
Rocks twds Vines

Another ANGLE
srcambling from the
crater.

- 3) _____
WSh with THEM
going twds Cave -
see Cave in bg

MEL and IKONA
run to a rock face
laced with
vines.

Unerringly, IKONA
flicks one, untangling
it. Like the hideaway,
this is another of
his prepared defences.

- 4) _____
HIGH 2sh
looking down

IKONA: Wait here.

Let him go past
cam R
HOLD on MEL
She looks about
+ turns back to
look in direction
of Cave (past cam)

- 15 -

- 16 -

EP.TWO

- 5) MEL's POV
 IKONA reaches
 entrance to Cave
- 6) CAM in CAVE
 See IKONA enter
 Pan R with him
 to see him delve
 for his Weapon
- 7) MCU MEL
- 8) CU MEL screaming
- 9) CU URAK -(Animatronic Head)
 Tongue/Eyes flashing
 He moves twds MEL
- Although deserted,
 there are many
 outcrops and
 boulders which
 could afford cover
 for Uruk.
- RESUME ON MEL.
- Fidgety with anxiety,
 she glances up
 to where IKONA is.
- CLOSE IKONA.
- Standing precariously
 on a ledge, he
 delves in a fissure
 and extracts
 what appears to
 be a firework from a Cache
- After tucking it
 into his belt, he
 again forages in the
 fissure.
- RESUME ON MEL.
- At a slight sound,
 she turns towards
 a craggy boulder
 Nothing.
- She squints skywards
 at IKONA.
- MEL: Hurry, Ikona! Hurry!
- Unseen by her,
 a scrawny,
 membraned claw is
 inching over the
 craggy boulder.
- REVERSE ANGLE
 URAK'S P.O.V.

EP.TWO

- 17 -

- 10) URAK's POV
 MEL terrified
 QUAD vision
 ZOOM into MEL
- The four elliptical
 screens rapidly
 become one as
 URAK advances on
 MEL.
- TIGHT ON MEL.
- She turns into
 CAMERA and reacts
 with terror.
- 11) MS IKONA at
Cave Entrance
 He fires his
 Weapon
 (Plastic shield
 in front of cam)
- C.U. URAK.
- A ganrenous yellow
 oily down covers
 the vulpine, rodent-
 like face.
- It's splayed moist
 nostrils and thin
 sucking lips are
 dominated by a
 luminous eye
 that glares unblinkingly
 from beneath a
 cockscomb of
 bristle.
- The veined bloodshot
 orb has an enlarged
 pupil with a green
 halo.
- Above each delicately
 pointed pink ear,
 a similar eye bulges,
 a fourth, unseen,
 adorns the back
 of the TETRAP'S
 skull.
- A predatory grimace
 exposes a venomous
 forked tongue
 spitting through
 razor-sharp cuspids.
- Over scene MEL'S
 scream.
- Full scene.

- 17 -

EP.TWO

- 18 -

- 12) MS URAK - Foil
covers him
He lifts his Hands
to shield his Eyes
drops Net Gun
- 13) QUAD VIEW
Foil blotting out
his vision
/DO POST-PROD/
- 14) MCU IKONA
- 15) WIDE 2sh URAK/MEL
Pan R with MEL
losing Urak +
see her join
IKONA
Let them go R
- 16) MCU URAK still blinded-
he recovers + spitting
venom moves out of shot
after them
- Aghast, MEL
retreats to the
rock face.
- A rapid series of
sharp retorts come
from above.
- Fireworks split
asunder and the
air becomes festooned
with shimmering
strips of foil.
- URAK throws up his
arms as if to
shield his eyes.
- URAK'S quad-view.
- All four elliptical
screens disintegrate
into a turbulence
of static.
- Full scene.
- If URAK is
dissorientated, MEL
too, is confused
by the torrent of
foil.
- The hanging vine
slaps against her.
- IKONE: (VOICE) Up here! Quickly!
- She climbs.
- CLOSER IKONA.
- He hauls feverishly
on the vine until
MEL scrambles
untidily over the
top of the rock
face.
- IKONA decamps.
MEL follows.
- RESUME ON URAK.

- 18 -

- 19 -

EP.TWO

(ON Shot 16)

The foil strips that played havoc with the bat-like radar of the Tetrap optics, are beginning to settle, some clinging to URAK'S body.

His physique is comprised of jutting angular bones contained within a greasy, brown pelt.

From above the elbows, a mucous membrane connects the spindly arms to the trunk in the fashion of a cape.

The upper legs are bulky haunches that exude a sinewy power.

Spitting venom, URAK glowers up to where his victim had vanished.

END O.B.32/6:Int.Lab

Doc reading his radiation wave meter

- 20 -

2/OB3:Ext.The Vines
 Urak looking up

6. INT. LABORATORY. DAY.

61)	4A	4A	2B : 1C 2C : 4X
	MS DOC - make 2sh as RANI ents let them go		(IN ABSOLUTE DISBELIEF, THE DOCTOR IS READING THE RADIATION WAVE METER)

THE DOCTOR: I can't understand
 how I could make such a
 fundamental mistake.

62)	2C	Tight 2sh	(WITH ALMOST DEMENTED FERVOUR, HE TRIES TO RIP THE DAMAGED CASING OFF THE MACHINE)
-----	----	-----------	---

RANI: Let me.

(ELBOWING HIM
 ASIDE, SHE
 UNCLIPS THE
 CASING WITHOUT
 DIFFICULTY)

What was the mistake?

THE DOCTOR: The heat
 radiation from the catalyst was of
 high frequency.

RANI:
 You mean I - er - you used the wrong
 heat conducting material?

(4A next)

(THE DOCTOR
 NODS, TAKES
 THE CASING AND
 INSPECTS IT)

- 20 -

- 20^x -

PYRAMID MACHINE (6)+(7)

2/OB3:Ext.Quarry6. INT. LABORATORY. DAY.CAM. 4G

118) 4G
On DOC -
 let RANI in to
 make 2sh

(IN ABSOLUTE DISBELIEF,
 THE DOCTOR IS
 READING THE
 RADIATION WAVE
 METER)

THE DOCTOR: I can't understand
 how I could make such a
 fundamental mistake.

They exit -
 let them go

(WITH ALMOST
 DEMENTED FERVOUR,
 HE TRIES TO
 RIP THE DAMAGED
 CASING OFF
 THE MACHINE)

RANI: Let me.

(ELBOWING HIM
 ASIDE, SHE
 UNCLIPS THE
 CASING WITHOUT
 DIFFICULTY)

What was the mistake?

THE DOCTOR: You saw. The heat
 radiation from the catalyst was of
 high frequency.

119) 4G
As DOC ents -
 see him collect
 Stethoscope +
 let him go

RANI: I - er - you used the wrong
 heat conducting material?

(THE DOCTOR
 NODS, TAKES
 THE CASING AND
 INSPECTS IT)

- 21 -

EP.TWO (ON 2C)

Let him go

THE DOCTOR: So elementary. I broke the Second Law of Thermodynamics.

RANI: If we substituted a suitable material - would it work?

63) 4A
MCU DOC

THE DOCTOR: You should be able to answer that, Mel. Didn't C.P. Snow expound on thermodynamics?

64) 2C
2sh a/b /4 clear fast/

(CARELESSLY TOSSING
ASIDE THE CASING,
HE BEGINS PROWLING
THE LAB)

RANI: Doctor, is this relevant?

THE DOCTOR: You told me you admired his writings. Read all his books.

RANI: I've obviously forgotten.

Track L +
develop with DOC
to 2sh (pos.B)

(THE REMARK STOPS
HIM IN HIS
TRACKS)

THE DOCTOR: Forgotten, Mel? You? A kangaroo never forgets.

RANI: (AUTOMATICALLY) Elephant!

65) 1C
MCU DOC

THE DOCTOR: That's it! Memory like an elephant. (INTROSPECTIVELY)
A running gag ... applied to you, Mel ... I feel sure.

66) 2B
Tight 2sh
fav RANI

RANI: Perhaps the machine blowing up affected my memory, too. What were the readings?

(HE SHOVES THE
RADIATION WAVE
METER AT HER)

(1C next)

- 21 -

EP.TWO (ON 2B)

Hold 2sh as
he xs U/Stage

THE DOCTOR: Here, See for
yourself!

(CROSSING TO
THE MONITOR, THE
RANI BEGINS FEEDING
IN THE READINGS.

SCAVENGING IN THE
DEBRIS OF HIS
REPAIR EFFORTS,
THE DOCTOR
CANNIBALISES
A T-JOINT AND
A LENGTH OF
THIN RUBBER TUBING.

She switches SCREEN on

HE CUTS THE TUBING
WITH HIS PENKNIFE
AND FITS THE
PIECES INTO THE
T-JOINT. HE
NOW HAS A THREE
ENDED TUBE.

67) 1C
MCU RANI

INTO ONE END
HE INSERTS A
GLASS FUNNEL. THE
OTHER TWO ENDS
HE STUFFS IN
HIS EARS, AN
IMPROVISED STETHOSCOPE.

PAUSE:

/NO SHOT 68/

HE CHECKS WITH
GREAT INTEREST
BOTH HIS OWN
TWO HEARTS, THEN
GOES TO THE
SPHERICAL CHAMBER,
PLACES THE FUNNEL
AGAINST THE PANEL.

69) 4X HAND/HELD on Stairs
CU DOC

NB: ALSO RECORD ENOUGH
for Opening Shot 2/Sc.7
(next scene) Pg. 27

ON HIS REACTION,
OVERSCENE AN
ALMOST EARSPLITTING
THROBBING SIMILAR
TO A PULSE BEAT)

RECORDING BREAK

2/Mod.1/Lab Complex HQ
Mel/Ikona: That's where
they've set up H.Q.

EP.TWO

2/6: Int.Lab

Doc listening with makeshift
stethoscope to throbbing in
entrance to Spherical Chbr

MODEL SHOT 1:

Ext. Laboratory.
Complex. Day.

Nestling in a hollow
is a structure that
is a bizarre mixture
of styles.

The main building
is a tasteful
architecture
of marble, vaulted
columns, framing
panels of pastel
yellow, green
and orange, all
surmounted by
a gracefully
proportioned
pyramidal roof.

The harmony of
the edifice has
been violated by
the utilitarian
ramp of a
futuristic rocket
launcher that
thrusts through
a rent in the
roof.

- (1) CAM.1 on MODEL
CAM.2 on Lab.Entrance with fg Rocks

In fg IKONA/MEL enter
from behind cam L
+ take cover cam side
fg Rocks

- (2) REVERSE 2sh fav IKONA

IKONA: (VOICE) That's where
they've set up headquarters.

END MODEL SHOT 1.

2/OB4:(cont) Ext.
Mel/Ikona - she insists
Doc must be down there

- 24 -

EP.TWO
O.B.4
(cont from prev page)

(ON SHOT 2)

MEL and IKONA
are looking
down on the
building.

MEL: Then that's where The
Doctor will be.

IKONA: You can't be sure.

MEL: I can! You don't know
The doctor.

IKONA: If he's in there, I probably
never will!

MEL: There's no if about it.
He's in there.

/cont (2/Mod.Sh.2)

- 24 -

EP.TWO

- 25 -

(MOD.SH.2)

(cont from prev page)

(ON SHOT 2)

- 3) MODEL of Launch Ramp MEL: (VOICE) Any idea what the central ramp's for?
- 4) TIGHT 2sh a/b IKONA: (VOICE) All I know is that building it cost the lives of many Lakertyans.

/cont (2/O.B.5)

- 26 -

EP.TWO
(O.B.5)
(cont from prev page)

(ON SHOT 4)

Ext. High Ground. Day.

MEL: Something must have gone
terribly wrong.

IKONA: The logic of that escapes
me.

He moves away.
MEL tags along.

THEY move out
Left

MEL: They kidnapped The Doctor.
No-one would do that unless they
were desperate for his help. He's
not exactly predictable ...!

IKONA: Come on.

END O.B.5

2/7: Int.Lab
CU Graphics on Screen
Would PHB or PES do?

- 27 -

2/Mod.2:Lab Complex HQ
 +OB 5:Ext.High Ground
 Mel:He's not exactly
 predictable

7. INT. LABORATORY. DAY.

5A. 1C 2B 3B

DOC listening at
 Sph.Chbr
ALREADY RECORDED

(THE RANI IS STUDYING
 EQUATIONS ON
 THE MONITOR)

70) 1C
 MS RANI (switches off
 Screen)

RANI: Would phb or pes do?

71) 2B
 Deep 2sh
 Develop as they
 come fwd

(NO RESPONSE
 FROM THE DOCTOR
 WHO IS STILL
 LISTENING AT
 THE PANEL TO
 THE SPHERICAL
 CHAMBER.

IRATELY, THE
 RANI STALKS
 TO HIM, AND YANKS
 THE RUBBER TUBING
 FROM HIS EARS!)

THE DOCTOR: What? What?

RANI: I asked you a question!

THE DOCTOR: (ABSENTLY) You did?

(INDICATING PANEL)

Mel. There's something caged in
 there.

RANI: (DISMISSIVELY) No doubt.
 Would phb or pes do?

(HE FROWNS)

As a substitute material for the
 machine!

(3D next)

- 27 -

THE DOCTOR: Oh ... yes -
phb. It's biodegradable. Don't
want to litter up Lakertya with
non-destructible waste like they're
doing on your planet, Mel.

(HE BEGINS AN
ERRATIC SEARCH
OF CUPBOARDS
ETC)

RANI: What're you looking for?

THE DOCTOR: Sugar and starch. We
could ferment our own.

RANI: You won't find it there.
What about the alternative? /

72) 3D
MCU DOC

THE DOCTOR: P e s? That's not so
good. It's a petroleum based
plastic. /

73) 2B
Tighter 2sh
fav RANI

RANI: Slightly amber? Almost
opaque?

THE DOCTOR: Mmm

(SHE SLAMS
SHUT A DRAWER
HE IS RUMMAGING
IN)

RANI: I know where I can get some.

(HE LOOKS AT
HEP IN SURPRISE)

DOCTOR: Where?

RANI: The Lakertyans have some.
You repair the machine while I
get it.

Let her go

(3D next)

EP.TWO

- 29 -

(ON 2B)

- 74) 3D
MS RANI
- /Q DOOR L to CLOSE/
As Door closes
let DOC in
He turns to cam
as Door R closes
- + SUPER
5A
On PBU
- 75) 1C
POV Door R closes
DO LATER (End Sc.7A)
- 76) 3D
MCU DOC
- THE DOCTOR: I thought you said
the Lakertyans were not very
advanced.
- RANI: Did I?
- THE DOCTOR: Yes.
- (SHE SHRUGS
AND LEAVES)
- THE DOCTOR: (cont) When we
discovered that sad skeleton.

RUN ON

2/OB 6:Ext.Path
Faroon approaches
skeleton
stet on skeleton

- 30 -

EP.TWO2/7: Int. Lab

Rani leaving to find PES:
 Doc 'When we discovered sad skeleton'

O.B. 6Ext. Path. Lakertya. Day.

1)

Close on SKELETON

TIGHT ON SKELETON
 and PAN UP.

2)

MLS FAROON
 (looking for Sarn)
 She is coming twds
 area of Sarn's
 Skeleton

In the distance,
 a LAKERTYAN FEMALE,
 FAROON, approaches.

CLOSER MEL and
 IKONA concealed
 by bushes.

IKONA has seen
 FAROON. He
 reacts with
 concern.

3)

TIGHT 2sh
IKONA/MEL behind
Rock

IKONA: (TO MEL) Wait here.

Pan L with IKONA
 to see FAROON bg
 They walk twds
 each other +
 touch Hands
 (Lakertyan style)

Stepping out
 onto the path, he
 hurries towards
 his compatriot
 determined to
 divert her attention
 from the skeleton.

TRACK BACK with
 them as they
 come forward

(CALLING) Faroon!

A regal, handsome
 FEMALE in her
 middle years,
 she regards IKONA
 with affection.

FAROON: I'm glad to see you, Ikona.
 Although I shouldn't be.

Make 3sh as
 MEL pops up
 behind them

IKONA: Does sitting on opposite
 sides of the fence mean we can't
 still be friends?

- 30 -

EP.TWO

- 31 -

(ON Shot 3)

FAROON: I'm afraid it does when you cut yourself off from the rest of us. And deliberately ignore Beyus's instructions.

IKONA: I can't accept he's right to collaborate.

FAROON: He's being held hostage. He has no choice. It's the only way Beyus can save the rest of us from destruction.

They are abreast
of where MEL
is. She steps
onto the path.

MEL: (INDICATING SKELETON) He didn't save her, did he?

FAROON is startled
by MEL'S appearance.

IKONA: It's alright Faroon, she won't harm you.
She's not with the Tetraps.

Easing IKONA aside,
FAROON goes to
where the skeleton
lies.

4) _____
MCU MEL

FAROON: (TO MEL) You said ... 'her'?

5) _____
2sh FAROON/IKONA

MEL: Yes. She was running away something.

FAROON: You saw what happened too, Ikona?

No response.

You're not usually so reluctant to air your thoughts. (cont...)

- 31 -

EP.TWO

- 32 -

(ON Shot 5)

Still no response,
She addresses MEL.

6)

MCU MEL

FAROON: (cont) From which
direction did she come?

MEL: (POINTING) Along there. It was
though she was escaping from the
Tetrap headquarters.

7)

Resume 2sh
Pan L with FAROON
to see Skeleton bg

IKONA: ... It was - Sarn.

Sadly. FAROON
turns away,
and stands
contemplating
the skeleton.

8)

2sh IKONA/MEL

MEL: (QUIETLY TO IKONA) Who was
Sarn?

IKONA: The daughter of Faroon and
Beyus ...

Pan L with MEL
to make 2sh
with FAROON

MEL: (TO FAROON) I'm sorry. I
didn't realise ...

FAROON: I - I had to be told.

Let IKONA in
to make 3sh

IKONA puts
his hand gently
on FAROON'S
arm.

IKONA: There was nothing could be
done. She stepped on a trap.

Let FAROON go R
Develop as MEL
goes to follow her

FAROON: Yet another victim ... I
must go to Beyus ...

IKONA stops her

She goes in the
direction from
which Sarn had
come.

- 33 -

EP.TWO
(ON Shot 8)

Keeping her
distance, MEL
begins to tail
FAROON.

IKONA: Where d'you think you're
going?

MEL: If Beyus is collaborating, then
he must be in the Tetrap headquarters.
That's where the

Let MEL go R

9)

CU IKONA - then
let him go R

Doctor will be.

Reluctantly,
IKONA follows
MEL.

END O.B. 6

2/OB7 (Miniature Shot)
Rani leaving Lab Centre

- 33 -

EP.TWO

MODEL SHOT 3:

/THIS SCENE CUT/

Ext. Laboratory.

Complex. Day.

- 35~~X~~

EP.TWO
2/OB6: Ext.Path
 Mel going Left -
 following Faroon.

2/O.B.7(a);Ext. H.Q. GROUNDS

/See RANI ONLY

/but IKONA/MEL must not see her/

- 1) CAM. 1 on MODEL
CAM. 2 on Lab'Ent
 (lose fg Rocks
 this time)

MS RANI (Mel)
 going R-L past
 TETRAPS on STICK

Let her go

The RANI strides
 purposefully,
 intent on collecting
 the p e s plastic.

2/OB7b: Ext. Outside HQ Grou
 see next page

2/OB7(a):Tetraps on Stick
Rani (as Mel) exits

7A. Int. LABORATORY

77)	3D MCU DOC + Comb'Lock Let him go	3D 2E : 1E	(DOCTOR IS BY DOOR FIDDLING WITH COMBINATION LOCK
78)	2E MLS DOC Pan R + develop as he collects Spoons Let him go L into Pyramid + see him replace Spoons		HE GIVES UP - LOOKS AROUND PICKS UP SPOONS PLAYS THEM AND REPLACES THEM BACK IN THE MACHINE)

PAUSE:

/NO SHOT 79/

C/A for Sc.7

75) 1E
DOC's POV of
Door R
/Q DOOR R to CLOSE/

2/OB7(b):Tetraps on Stick
Ikona/Mel arrive - 'You're
still determined to get in?

RECORDING BREAK

- 35 -

EP.TWO2/OB 7(a)Ext.H.Q.

Rani striding purposefully
to collect pes plastic

O.B.7b) Ext. Outside H Q Grounds. Day.

2)

ROCKS nr Tetraps
on Stick

FAROON appears
(upset) below
them + past cam L

Let her go

MEL, then IKONA
appear + take
cover behind
Rocks

TIGHTEN slowly
on them

From a concealed
position, MEL
and IKONA sees
URAK allowing
FAROON access
to the grounds
of the H Q.

IKONA: You're still determined
to get in?

MEL: No matter what the risk.

IKONA: Madness!

3)

Over MEL L'Shoulder
see FAROON enter
bldg + URAK coming
out

Glancing at URAK.

4)

Resume 2sh -
let IKONA go R
Hold on MEL
watching Urak

It must be contagious! I'll draw
him off ...

CLOSER URAK.

5)

MS URAK looking
around

A movement on a
nearby ridge
alerts URAK.

6)

QUAD-VIEW POV
ZOOM into IKONA
waving - losing
other views

Net at the ready,
he advances.

IKONA runs off
behind Rocks

Pretending to be
flushed from cover.
IKONA is briefly
outlined on the ridge,
before making off.

- 35 -

PYRAMID MACHINE ②

- 35A* -

EPISODE TWOADDITIONAL SCENE - INSERT BETWEEN O.B.7(a) + (b)Sc.7A: INT. LABORATORY. DAY.

120) 4G 4G
Let DOC in with Spoons
He re-inserts them
+
hold on him as
he starts work

- 36 -

EP.TWO
OB7A:Ext.HQ Grounds
 Urak gives chase: Mel
 nips into grounds

NB: DO NOT SEE ENTRANCE
TO LAB

- 1) Let URAK in R-L
 He looks around-
 appears to spot Mel
 He changes direction
 Lifts Netgun -
 advances oos L
- ANGLE FAVOURING
 URAK. He spots
 MEL. Baring
 gleaming cuspids,
 he abandons his
 pursuit of IKONA
 and lopes after
 MEL who has
 disappeared into
 the shrubbery.

- 2) c) Ext. H Q Grounds. Day.
Hand-held -
 TRACK behind URAK
 See RANI (Mel)
 appear behind Rock
 He lifts Netgun
 + fires
- The back of MEL'S
 mop of red
 curls come into
 view as URAK
 steals from
 the shrubs
 and casts his net.

- 3) CU NETGUN firing
 Caught unawares
 by the attack,
 his VICTIM is
 snared in a
 dazzling display
 of static.

- 4) MS RANI (Mel)
 back to cam
 She is trapped
 by Net +
 falls down

- 5) MCU URAK -
 he moves oos L
 OR
 Pan L with him
 to 2sh

2/Sc.8: Int.Lab
 Doc working in lab -
 Mel ents 'Who are you'?

END O.B.7

- 37 -

2/OB7c:Ext.HQ Grounds
Urak snares Rani(Mel)

8. INT. LABORATORY. DAY.

	2A	4A	2A-B	1A	3A
96)	On Door R - it reveals MEL <u>/Q DOOR R TO OPEN/</u>				(PUTTING THE ACETYLENE TORCH ON THE WORKBENCH, THE DOCTOR, STUDYING THE WHOLE RANGE OF APPARATUS, REVERSES TOWARDS THE ENTRANCE.
97)	4A MCU DOC working with abacus inside machine <u>PAUSE: CAMS CLEAR</u>				SIMULTANEOUSLY, THE ENTRANCE DOOR OPENS AND A FIGURE WITH A MOP OF RED CURLS, BACKS INTO THE LAB.
98)	1A High W/Sh Swing R as MEL comes d/stage to make 2sh as DOC appears				TO BUMP INTO THE DOCTOR! THEY SPIN ABOUT. STARE AT EACH OTHER)

MEL: Who are you?

THE DOCTOR: You!

(WARILY THEY
BEGIN CIRCLING)

Where's Mel?

MEL: Where's The Doctor?

(MEL PAUSES,
CONFUSED)

(3A next)

- 37 -

2/OB7c:Ext.HQ Grounds
Urak snares Rani(Mel)

8. INT. LABORATORY. DAY.

121) 4G
 On DOC working
 in machine

4G
 (PUTTING THE
 ACETYLENE TORCH
 ON THE WORKBENCH,
 THE DOCTOR,
 STUDYING THE
 WHOLE RANGE
 OF APPARATUS,
 REVERSES TOWARDS
 THE ENTRANCE.

SIMULTANEOUSLY,
 THE ENTRANCE
 DOOR OPENS AND
 A FIGURE WITH
 A MOP OF RED
 CURLS, BACKS
 INTO THE LAB.

TO BUMP INTO
 THE DOCTOR!

THEY SPIN ABOUT.

STARE AT EACH
 OTHER)

MEL: Who are you?

THE DOCTOR: You!

(WARILY THEY
 BEGIN CIRCLING)

Where's Mel?

MEL: Where's The Doctor?

(MEL PAUSES,
 CONFUSED)

- 38 -

EP.TWO (ON 1A)

THE DOCTOR: (BELLIGERENTLY) What've you done with her?

(HE LUNGES AT
MEL - WHO
DUCKS BENEATH
HIS EXTENDED
ARMS)

MEL: Stay away from me! What've you done with The Doctor?

(PICKING UP THE
ACETYLENE TORCH,
SHE FLOURISHES
IT AGGRESSIVELY.

A THREAT MADE
COMICAL BY
ITS WEAK
FLAME.

SNEERING, HE
ADVANCES.

HASTILY SHE TURNS
UP THE GAS, FORCING
HIM INTO AN
UNDIGNIFIED WITHDRAWAL
FROM THE SPURTING
TONGUE OF FLAME)

THE DOCTOR: Aaah!

99) 3A
Low 2sh as
DOC lands on
Floor

(SHE GOES OVER
TO THE ATTACK.

HE RETREATS,
TRIPPING OVER
A CABLE)

MEL: Now we'll get the truth! (cont...)

(HE GRABS THE
STOOL TO FEND
HER OFF, BUT THE
SEAT COVER CATCHES
FIRE IN THE FLAME.

(1A next)

- 38 -

EP.TWO

(ON 3A)

THE DOCTOR
DROPS IT AND
SNATCHES A
PIPETTE. UNLIKELY
FENCERS, THE
PARRY AND THRUST)

MEL: (cont)Where's The Doctor,
you brute?

THE DOCTOR: Here.

MEL: (LOOKING ABOUT) Where?
Under the carpet!

THE DOCTOR:
Me, you wretched woman. Me!

MEL: Never! You're nothing like
him. If The Doctor's been harmed
I'll -

100) 1A
High 2sh
101) 3A
2sh fav DOC

THE DOCTOR: (OVER HER) Drop the
melodramatics! Your pathetic
impersonation doesn't fool me.
Incidentally, that wig's not at all
you.

102) 2B
CU MEL

RECORDING PAUSE

2/OB8: Ext.HQGrounds
Urak grovelling: he +
Rani set off for Tard

EPISODE TWO

2/8: Int. Lab

Mel/Dr; Your pathetic impersonation
doesn't fool me. Incidentally, that
wig's not at all you.

O.B.8/Ext. H.Q. Grounds. Day.

- 1) TIGHT 2sh
URAK tight fg

Roughly he turns
RANI to cam -
we see her Wig
askew

URAK steps back
oos

She recovers +
glowers at URAK
straighting Wig
- WIG ASKEW, THE STUNNED
RANI LIES ON THE GROUND.

HER ARM IS ENTANGLED IN
URAK'S NET AS HE
RECLAIMS IT.

CASUALLY, HE KICKS THE
ARM ASIDE CAUSING HER TO
STIR AND RECOVER
CONSCIOUSNESS.
IMMEDIATELY HIS ATTITUDE
CHANGES AND HE ATTEMPTS
TO ASSIST HER TO HER
FEET.)
- 2) 2sh fav URAK/
he helps RANI
up

She goes off
R-L
He follows
leaving frame
- URAK: I am sorry ... Mistress.
I had ... not seen you dressed ...
in these clothes ... before.
- RANI: (THRUSTING HIM AWAY) Inquests
bore me.

END O.B.8

2/Sc.8;Int.Lab
'I knew you weren't
finished, Rani"

- 41 -

2/OB 8:Ext.HQ Grounds
 Urak grovelling: he +
 Rani set off for Tardis

9. INT. LABORATORY. DAY.

103)	2B	2B-A 1A 3D
	Tight 2sh fav MEL	<u>THE DOCTOR:</u> I knew you weren't finished, Rani. I told Mel as much.
	Pan with MEL + develop as they go U/S holding 2sh	<u>MEL:</u> You told me?

THE DOCTOR: Mel.

(HE IS CIRCLING,
 OUT OF RANGE,
 AND HAS A
 STRATAGEM IN
 MIND)

MEL: I am Mel. Who's the Rani?

THE DOCTOR: Try looking in the
 mirror. The face of evil.

MEL: I've had enough of this
 drivell.

(A THREAT MADE
 RISIBLE BY THE
 DOCTOR, WITH
 A KUNG FU YELL,
 HE SPRINGS ONTO
 THE WORKBENCH
 AND STAMPS ON
 THE ACETYLENE
 TORCH'S TUBING.

(3D next)

- 41 -

- 42 -

EP.TWO

(ON 2B)

THE FLAME DROOPS
TO A PUNY
FLICKER. SPLUTTERS.
DIES.

LEAPING DOWN,
THE DOCTOR TAKES
THE INITIATIVE)

(MEL NIPS TO
THE OTHER
SIDE OF THE
WORKBENCH.

AFTER SEVERAL
FRUSTRATING,
DODGING EVASIONS,
THE DOCTOR
RECOGNISES THE
IMPASSE)

THE DOCTOR: All right, a compromise.
Let me feel your pulse.

104) 3D MEL: Don't touch me!
MCU DOC

THE DOCTOR: Ahah! The proof of
the pumpkin's in the squeezing!

MEL: You don't even talk like The
Doctor, you miserable fraud!

105) 1A THE DOCTOR: Let me feel
2sh your pulse - pulses, I should say.
Two of them.
One for each heart!

MEL: You're a raving lunatic!

THE DOCTOR: Yes, perhaps I am.
If you're the Rani, I'm dicing
with destruction.

(2A next)

- 42 -

EP.TWO

(ON 1A)

MEL: And if I'm Mel?

THE DOCTOR: Mel? The worst she'd do is give me carrot juice.

(HE PAUSES,
PERPLEXED)

Pan L to end
on Single DOC

Carrot juice ... what made me think of that?

106) 2A
Tight 2sh fav MEL

(THE REMARK
HAS CHANGED
MEL'S ATTITUDE.

MEL DELIBERATELY
TRYING TO CATCH
HIM OUT)

MEL: Perhaps the real Doctor told you. It was his favourite drink.

THE DOCTOR: Favourite? I hate it.

106A) 3D
MCU DOC

MEL: Oh?

106B) 2A
Tight 2sh a/b

THE DOCTOR: Aha! Caught you out, haven't I?

MEL: (STILL PUZZLED) If you're - the real Doctor, why d'you look like that?

107) 3D
MCU DOC

THE DOCTOR: I've regenerated. And I'm suffering from post regeneration amnesia, As far as I can remember....

(cont...)

108) 2A
2sh fav MEL

(HE RUBS THE
INJECTION MARK -
AN IDEA)

(3D next)

- 44 -

EP.TWO
(ON 2A)

THE DOCTOR: Fair Exchange is
no mockery - you feel my pulses.
I'll feel yours'

(MEL STILL KEEPS
HER DISTANCE)

Look, I'll lean across here
with my other hand behind my back;
if you want proof I'm a Time Lord.

(HE LEANS ACROSS -
AT FULL STRETCH)

109) 3D Come on!
MCU DOC

110) 2A (MEL FEELS HIS
Tight 2sh fav PULSES. FROWNS)
MEL

110A) 3D MEL: A double pulse! Then you really
MCU DOC are The Doctor! /

110B) 2A THE DOCTOR: That's what I've been
Tight 2sh fav MEL telling you! Now yours. /

(SHE OFFERS HER
WRIST, NO
LONGER IN DOUBT)

Tighten MEL: I know about regeneration,
of course /
111) 3D
On HANDS

Tilt up with
them to
CU DOC

(FAILING TO FIND
A SECOND PULSE,
HE PATS HER
HAND AS HE LETS
IT GO)

(2A next)

- 44 -

EP.TWO

- 45 -

(ON 3D)

THE DOCTOR: We Time Lords have
thirteen lives, Mel./

112) 2A
2sh fav /3 to clear/
MEL

Pan R with her
to make 2sh
with DOC

MEL: But - you're completely
different. Nothing like you
were. Face. Height. Hair. Everything's
changed.

Then pan R
with DOC
losing Mel

THE DOCTOR: Become more of a fool,
too, it seems, Mel. Doesn't bode
well for my seventh persona,
does it? Being so completely
taken in by that wretched Rani.

113) 1A
MCU MEL

MEL: The Rani?/ Is that who
hijacked the Tardis?/

114) 2A
CU DOC

(HE NODS.

HIS RESTLESS
ATTENTION TURNS
TO THE MONITOR)

THE DOCTOR: What is it she wants
me for ...?

RECORDING BREAK

2/OB9a:Ext.Ranis Tardis
Rani enters Tardis -
leaving Urak outside

NEW PAGE

- 45a -

*

EP.TWO

2/9: Int. Lab

Mel: The Rani? Is that who hijacked Tardis?

Dr: What is it she wants me for?

O.B. 9a.

RANI as MEL

Ext. Rani's Tardis. Day.

1)

MLS TARDIS -

see reflection of
RANI/URAK as they
enter R-L

(THE RANI AND URAK.
SHE ENTERS HER TARDIS
(THE WARDROBE WITH
CONCENTRIC RINGS) URAK
GOES TO FOLLOW)

RANI: Where do you think you're
going?

URAK: With you, Mistress ...

RANI: I've told you not to enter
my Tardis without permission!
Stay here!

See her go behind
as if into Tardis

(SHE ENTERS)

2)

CU URAK
(reac-disgrunteld)

END. O.B. 9a.

OB9A: Ext. HQ GROUNDS
Ikona in Front Lab HQ
he looks skywards

EP.TWO
2/O.B.9A; Ext.Rani's Tardis
 MCU disgruntled Urak outside
 Rani's Tardis

O.B. 9b.

Ext. Outside HQ Grounds. Day.

- 1) CAM.1 on MODEL
CAM.2 on Lab.Ent.
 with fg Rocks

IKONA ents from
 behind cam + takes
 cover behind Rocks
 fg

IKONA has returned
 to the fringe of
 the lab complex
 where he left Mel.

Insert Model Shot
 of lab complex.

RESUME ON IKONA.

- 2) MCU IKONA -
 he squints skywards

He looks away
 from the lab
 complex and
 squints skywards.

END O.B. 9b.

2/Mod.4: Deep Space
 To asteroid shot on Lab Screen

2/OB9b:Ext.H.Q.Grounds
Ikona rtns to where he
left Mel

MODEL SHOT 4:

Ext. Deep Space. Day.

The asteroid of Strange
Matter travels in orbit
round the planet of
Lakertya.

END MODEL SHOT 4.

2/10:Int.Lab
Asteroid on screen

2/Mod.4:Ext.Deep Space
Asteroid travels round
Lakertya (MODEL SHOT)

10. INT. LABORATORY. DAY.

2D 1C : 4B : 2D 3C

TIGHT on SCREEN
(ALREADY RECORDED)
Ep.2/sc.2 pg.8
SHOT 51

(TIGHT ON THE
MONITOR SCREEN.

THE SHADOW OF
THE ASTEROID
IS TRAVELLING
OVER THE PLANET
OF LAKERTYA.

A FINGER JABS
AT THE ASTEROID.

PULL BACK)

THE DOCTOR: Strange Matter.

115) 1C
2sh

MEL: Never heard of it.

THE DOCTOR: You should have, Mel.
A Princetown physicist discovered
it in the Earth year nineteen eighty-
four.

MEL: Computers are my speciality,
not nuclear physics.

THE DOCTOR: It's an incredibly
dense form of matter. A lump the
size of this - (THUMPING THE
WORKBENCH) - would weigh more than
your planet Earth.

(3C next)

- 49 -

EP.TWO
(ON 1C)

(MEL BLINKS
AT THE SCREEN
IN AWE)

MEL: What can the Rani's interest
be?

On SCREEN
SHOT 51

THE DOCTOR: An astute question/
If that asteroid exploded, it
would send off a blast of gamma rays
equivalent to a supernova! --/

116) 1C
Tighter 2sh
Switches off Screen
Pan L with them
(HE PROWLs
THE LAB, TRACING
THE PIPES)

MEL: (GAZING AT ASTEROID) And then
it'd be goodbye Lakertya.

THE DOCTOR: And everything else
in this corner of the galaxy. When
the Rani dabbles, she dabbles on a
grand scale. Go & listen.

117) 3C
MCU MEL
DO END of SCENE
(HE HAS HIS EAR
PRESSED TO THE
PANEL OF THE
SPHERICAL CHAMBER.

MEL OBEYS.

OVERSCENE THE
THROBBING)

MEL: Weird. Like a giant heartbeat.

118) 1C
2sh -
develop as they
come fwd
(HE STRIDES AWAY,
RAPPING THE
MACHINE AND THE
CRYSTAL TANK)

(2D next)

- 50 -

EP.TWO

(ON 1C)

THE DOCTOR: But why, Mel? Why?
What's she up to? It starts
here!

Pan L with DOC
to Arcade Door

(HE RAPS ON
THE ARCADE
DOOR)

119) 2D (cont over.....)
MS MEL -
pan L with her to 2sh

(4B next)

- 50 -

- 51 -

(ON 2D)

MEL: (VOICE) Forget it, Doctor.
Let's high-tail
and get away from here.

THE DOCTOR: (VOICE) What! Abandon
these Lakertyans to the machinations of
the Rani. Impossible! /

120) 4B
2sh BEYUS/FAROON
listening

11. INT. ARCADE. DAY.

THE DOCTOR: Given time, I could
work out the combination.

BEYUS: (VOICE) Nine - five - three

(CUT to 2D)

- 51 -

2D 3D 5A 4B

THE DOCTOR: Did you hear a voice?
Or am I hallucinating?

MEL: Go on! Quick! Nine - five - three!

THE DOCTOR: (CODING IN NUMBERS)
Who'd've thought she'd've been so
obvious? That's my age -

(THE DOOR SWINGS
OPEN TO REVEAL
BEYUS AND FAROON)

122) 3D - and the Rani's!
WSh - as door opens
it reveals BEYUS/FAROON
+ 5A
for CSO if necessary or on Picture Store

123) 4B
Tight 2sh MEL/DOC
over Beyus's Shoulder

PAUSE :

117) 3C
MCU MEL listening
at door of Sph'Chbr

2/13: Int. Rani's Tardis
Rani with amber plastic -
she cuts it to size + exits
+ Ext Tardis

2/12: Int.Lab
Beyus calls out comb'tn
Door opens into Arcade
to reveal Beyus/Faroon

NOTE: CAMS 2 + 3 CHANGE pos/
+ SWOP CARDS

<u>1st PASS</u>		<u>13. INT. RANI'S TARDIS. WORKROOM.</u>	
111)	2E	2E	3D on Model
	WSh - let RANI		(THE RANI IS
	come fg - go		SORTING THROUGH
	upstage + exit		SHEETS OF PLASTIC
	+		IN A RACK AMIDST
	3D		THE MISCELLANEOUS
	On MODEL		COLLECTION IN
			HER WORKROOM.

SHE SELECTS AN
AMBER SHEET AND
EXITS)

2nd PASS
112) 2E
MCU RANI
+
3D
On MODEL

2/OB 10:Ext. Rani's Tardis
Rani-Urak to find girl

NB: LASER BEAM
to be added Post-Prod

RECORDING BREAK

EP.TWO2/13: Int.Rani's Tardis

She exits with amber sheet

O.B. 10Ext. Grounds. HQ. Outside Rani's Tardis. Day.

1)

MCU URAK -
he turns round
into shot

URAK waits beside
the wardrobe.

2)

MS RANI R-L out of
Tardis

Carrying the plastic
sheet, the RANI
steps from the
wardrobe.

Develop to 2sh as
she joins URAK

They start off
together

RANI: The girl's on the loose.
Find her before she
finds the Doctor.

RANI stops

She goes on L-R

URAK: Yes, Mistress ...

He goes past
TIGHT to cam L

They go their
different ways.

END O.B. 10

2/14: Int.Arcade
Darwin..Za Panate...
Louis Pasteur

- 55 -

2/0B 10:Ext.Rani's Tardis
Rani -Urak to find girl

/NO SHOT 124/

14. INT. ARCADE. DAY.

125) 4B 5B 4B : 4E

MS MEL
as DOC appears
make 2sh

(MEL IS READING
THE LABELS
AFFIXED TO THE
OFF-SET CABINETS)

+ develop
to 3sh as
BEYUS xs R-L fg

MEL: HypatiaEinstein,.....

BEYUS: Names which are meaningless
to us.

* THE DOCTOR: Geniuses. Every one of
them. The Rani's brought together
the most creative minds and the most
powerful matter in the Universe./

126) 4E
MCU FAROON
DO END of SCENE 16
c/s 55

FAROON: She's a murderess. Sarn was not
her first victim. There have been
many./

127) 4B
4sh -
let MEL go R

THE DOCTOR: The scope of her
imagination is breathtaking.

BEYUS: (BITTERLY) You sound as
though you admire her.

(BEYUS PLACES HIS HAND
ON FAROON'S SHOULDER)

THE DOCTOR: Not admiration.
Fascinationg. And sadness. If only
the Rani could have directed her
exceptional talents for good./

128) 5B
On DOC's Cabinet -
let MEL x frame L-R

- 55 -

- 56 -

EP.TWO

(ON 5B)

(MEL HAS REACHED
THE VACANT CABINET)MEL: (CALLING) The fascination
is mutual.Let DOC in
for 2sh

(TAPPING CABINET)

She's reserved this one for you!

PAUSE :CU 'THE DOCTOR'
ALREADY RECORDED
(SHOT 58)CU DOCTOR
ALREADY RECORDED
(SHOT 60)2/OB 11:Ext. H.Q.
Rani (wig) + amber sheet
en route for Lab
(Up Tetraps on a Stick)/NO SHOTS 129+130// RUN ON /

- 56 -

- 57 -

EP.TWO2/14: Int.Arcade

looking at Doc's cabinet

Mel: 'She's reserved this for you'O.B. 11Ext. Grounds of HQ. Day.

1)

MS RANI (Mel)

holding Sheet

Pan her R into

Entrance

(TETRAPS on

STICK fg)

Clutching the
plastic sheet,
the Rani is en
route for the
lab.END O.B. 11

2/k5: Int.Arcade

2/15: Int.ArcadeDoc wonders what he can
contribute that geniuses
can't

- 57 -

- 58 -

2/OB 11:Ext. H.Q.
 Rani (wig) + amber sheet
 en route for Lab

15. INT. ARCADE. DAY.

131)	<u>4E</u>	<u>4E</u>	<u>5A</u>
	4sh - let		
	THEM go R		<u>THE DOCTOR:</u> What is it I can
	Hold on FAROON		contribute that these other
			geniuses can't.

(HE WANDERS
 INTO THE LAB)

MEL: You're a Time Lord.

THE DOCTOR: With a unique
 conceptual understanding of
 the properties of Time.

+
5A
PBU for CSO

/ RUN ON /

2/16: Int. Lab

- 58 -

DOC

132) 2B 2B 1A 3D + 4E C/In Faroon
3sh -
pan R with DOC

(BEYUS HAS CROSSED
TO THE MAIN
ENTRANCE, LISTENING
ANXIOUSLY)

(ABRUPTLY TO BEYUS) Do you know what's
behind that door?

(POINTING TO
THE SPHERICAL
CHAMBER)

Tighten

BEYUS: I've never permitted
to see.

THE DOCTOR: Pity. Beyus, why have you
um - er - assisted?

Switch on Screen

BEYUS: Collaborated is the word
you've avoiding, Doctor. I've no
choice -

133) 3D
MS FAROON closing Door

/Q DOOR L TO CLOSE/

(1A next)

- 60 -

EP.TWO

(ON 3D)

FAROON: She's coming!

134) Let her go
 1A
 WShot /3 to clear/

(IN THE GENERAL
 SCRAMBLE, THE
 DOCTOR BUNDLES
 MEL INTO THE
 ARCADE)

Pan R with FAROON
 to see them go
 + Door R close

/Q DOOR R to close/

Then come down as
 DOC ents Pyramid R

THE DOCTOR: Quick Beyus, take MelFAROON: (FROM ARCADE) I'll take her with me.

(THE DOCTOR BEGINS
 TO SHUT THE DOOR)

MEL: Doctor! You can't stay!

PAUSE :

THE DOCTOR: Go, Mel! Go!

/SHOT 135 ALREADY
 RECORDED c/s pg.31/

(HE SLAMS THE
 DOOR AND SCAMPERS
 AWAY IN A NOT
 TOO CONVINCING
 SHOW OF NON-
 CHALANCE AS THE
 RANI ENTERS.

DO C/IN for SC.14
C/Script pg.51

DIASTER!

126) 4E
 MCU FAROON

HE BECOMES AWARE
 HE'S FORGOTTEN
 TO SWITCH OFF
 THE MONITOR.

"She's a murderess.."

HE GRABS THE
 SHEET OF PLASTIC
 AS A DIVERSION)

END OF RECORDING - DAY 1

(BLUSTERING) Let me see. Yes. Yes.
 That's polyethersulphone. Excellent.
 How clever of you, Mel. Where did
 you find it?

- 60 -

- 60X-

PART of EP.TWO/SC.16: INT. LABORATORY
CAM.2C

MEL: She's coming!

(IN THE GENERAL
 SCRAMBLE, THE
 DOCTOR BUNDLES
 MEL INTO THE
 ARCADE)

THE DOCTOR: Look after Mel, Beyus!

FAROON: (FROM ARCADE) I'll take
 her with me.

(THE DOCTOR BEGINS
 TO SHUT THE DOOR)

MEL: Doctor! You can't stay!

THE DOCTOR: Go, Mel! Go!

(HE SLAMS THE
 DOOR AND SCAMPERS
 AWAY IN A NOT
 TOO CONVINCING
 SHOW OF NON-
 CHALANCE AS THE
 RANI ENTERS.

DIASTER!

HE BECOMES AWARE
 HE'S FORGOTTEN
 TO SWITCH OFF
 THE MONITOR.

HE GRABS THE
 SHEET OF PLASTIC
 AS A DIVERSION)

135)

2C

On DOOR as it
 opens to reveal
 RANI

Let her come fwd
 to switch off
 Screen

/Q DOOR L TO OPEN/

/Q SCREEN OFF/

Track with her to
 pos.B to make
 2sh with DOC

(BLUSTERING) Let me see. Yes. Yes.
 That's polyethersulphone. Excellent.
 How clever of you, Mel. Where did
 you find it?

PYRAMID MACHINE (10) - 61 -
EP.TWO

CAM.4G

PES/

RANI: Storeroom. Why's the monitor on?

THE DOCTOR: On? Is it? The monitor? I was just trying to jog my memory. No luck though. Hold the other end, Mel.

122) 4G
On DOC -
let RANI in to
make 2sh

They begin to
fiddle with
Plastic

(HE IS FIXING
THE PLASTIC
ONTO THE MACHINE)

2/17: Int.Arcade
Beyus pushes Mel/Faroon

- 61^X -

(ON 2B)

/PES/

RANI: Storeroom. Why's the
monitor on?

THE DOCTOR: On? Is it? The
monitor? I was just trying to
jog my memory. No luck though.
Hold the other end, Mel.

(HE IS FIXING
THE PLASTIC
ONTO THE MACHINE)

/NO SHOT 80/

RECORDING	PAUSE
-----------	-------

2/17: Int.Arcade
Beyus pushes Mel/Faroon ou

- 62 -

2/16: Int.Lab17. INT. ARCADE. DAY.

81)	4F	4F
	Single BEYUS -	(MEL AND FAROON
	make 3sh	HURRY THROUGH
	then let MEL/FAROON	THE EXIT)
	go L	
	HOLD on BEYUS	
	then let him go L	

PAUSE :

- 62 -

2/17: Int.Arcade
Beyus pushes Mel/Faroon
out

18. INT. LABORATORY. DAY.

CAM.4G

(THE PLASTIC
SHEET IS ALMOST
IN PLACE AND
THE DOCTOR IS
TIGHTENING
THE CLIPS)

123) 4G
2sh seeing
Plastic being
inserted

THE DOCTOR:

You're not
concentrating, Mel. Hold the sheet
still. I'll have to manoeuvre
it into position.

RANI: You're rather adept at
manoeuvring, aren't you, Doctor.

(A FLICKER OF
UNCERTAINTY
FROM THE DOCTOR)

Let DOC go
Hold on RANI's
reac

Let RANI go

THE DOCTOR: Ah well, where there's
a will there's a Tom, Dick and Harry.

(THE PLASTIC SHEET
IS IN POSITION)

2/17: Int.Arcade
 Beyus pushes Mel/Faroon
 out

18. INT. LABORATORY. DAY.

82) 2B
 2sh DOC/RANI

4A 2B 1A 3D

(THE PLASTIC
 SHEET IS ALMOST
 IN PLACE AND
 THE DOCTOR IS
 TIGHTENING
 THE CLIPS)

/NO SHOT 83/

THE DOCTOR: You're not
 concentrating, Mel. Hold it steady
 I've got to manoeuvre
 it into position.

RANI: You're quite adept at
 manoeuvring, aren't you, Doctor.

(A FLICKER OF
 UNCERTAINTY
 FROM THE DOCTOR)

THE DOCTOR: Ah well, where there's
 a will there's a Tom, Dick and Harriet.

Let DOC go

Hold on RANI

(THE PLASTIC SHEET
 IS IN POSITION)

(4A next)

- 64 -

EP.TWO

(ON 2B)

RANI: Do I take it the machine's now operational?

Pan L with
RANI to
make 2sh

THE DOCTOR: No, no, no, no!
There's information I simply
must have before I make the final
delicate adjustments.

RANI: Such as?

THE DOCTOR: Ideally, what's behind that door?

(HE POINTS AT
THE SPHERICAL
CHAMBER)

RANI: Less ideally?

THE DOCTOR: The identity of this rather interesting substance.

(HE DIPS HIS FINGER
INTO THE GOO
IN THE CRYSTAL
TANK)

RANI: The information's essential, is it?

THE DOCTOR: Crucial.

RANI: So if I told you it's chemical composition, I could do that

84) 4A
CU 'Start' BUTTON

(SHE STABS THE
START BUTTON)

85) 1A
High W/Sh -
everything working

THE DOCTOR: Stop! You can't!

(3D next)

- 64 -

(ON 2B)

(THE DOCTOR'S VOICE IS DROWNED BY A COMPOSITE DIN OF GURGLING, ENGINE WHINE, AND STACCATO CRACKS FROM THE CATALYST AS THE FERMENTING, GLUTINOUS LIQUID OOZES THROUGH THE ELABORATE APPARATUS.

THE RANI IS REGARDING
THE DOCTOR WITH
COOL APPRAISAL)

RANI: You know, don't you!

90) 1A
2sh -
after struggle
Pan L with DOC

(WILDLY, THE DOCTOR
SNATCHES UP HIS
MESS OF FLEX
AND CABLES AND
TOSSES IT OVER
THE RANI.

DASHING TO THE
ARCADE DOOR, HE
DABS IN THE
COMBINATION NUMBER)

2/19: Int.Arcade
Beyus- Doc bursts in

- 66 -

2/18: Int. Lab
 Rani (wig) realises Doc
 knows who she is

19. INT. ARCADE. DAY.

91)	<u>4B</u>	<u>5B 4B:</u>
	Pick up DOC -	(BEYUS IS ALONE
	pan him L past	IN THE ARCADE
	BEYUS to Grating	AS THE DOCTOR
		BURSTS IN AND
		HARES OFF IN
92)	<u>5B</u>	THE DIRECTION
	MCU BEYUS	OF THE EYRIE)

PAUSE :

To Eyrie:
 Doc goes down

- 66 -

- 67 -

From: Doc in Eyrie20. INT. LABORATORY. DAY.

93)	<u>1A</u>	<u>1A</u>
	MS RANI -	(DISENTANGLING
	pan her L	HERSELF
		THE
		RANI HURRIES
		TOWARDS THE ARCADE
		DOOR)

(CUT to 4B)

/ RUN ON /

- 67 -

- 68 -

2/ : Int.Arcade
 Doc lifts grid

21. INT. PORTAL. EYRIE. DAY.

33)	5A	5A
	L/A DOC as he ents see him close Grid + look about him Slowly TIGHTEN + let him go L	(THE DOCTOR PAUSES, UNCERTAIN WHICH WAY TO RUN. HE OPTS TO GO INTO THE EYRIE)

RECORDING PAUSE

2/ : Int.Lab
 Rani frees herself from
 Scarf

- 68 -

- 69 -

22. INT. ARCADE. DAY.

- | | | |
|-----|--|--|
| 94) | <u>4B</u>
MS RANI -
pan L ax BEYUS | 5B 4B |
| | | (COMING FROM THE
LAB, THE RANI
IGNORES THE
IMPASSIVE BEYUS
AND RUSHES IN
THE DIRECTION OF
THE EYRIE) |

- | | |
|-----|------------------------|
| 95) | <u>5B</u>
MCU BEYUS |
|-----|------------------------|

RECORDING BREAK

2/23: Int.Eyrie
Rani enters

- 69 -

23. INT. EYRIE. DAY.

(IN DISMAY,
THE DOCTOR
BLINKS AT THE
CREATURES HANGING
FROM THE RAFTERS)

24. INT. PORTAL. EYRIE. DAY.

(THE RANI PAUSES,
DECIDES TO
CHECK THE EYRIE)

2/24: Int. Arcade
Rani - will check Eyrie
+ opens grid

/Q RANI/

25. INT. EYRIE. DAY.

34) 5A 4A 5A 1D : 4B 5B : 4C + 2D on Tetrap Model
L/A MS RANI as (FROM THE THRESHOLD,
she ents THE RANI LOOKS
Develop tracking ABOUT, NO SIGN
back with her as OF THE DOCTOR.
she comes down +
let her go R

35) 1D
CU RANI
SHE CROUCHES
TO INSPECT THE
GAP BETWEEN THE
HANGING TETRAPS
AND THE FLOOR,
NO SIGN OF HER
QUARRY'S LEGS.

SHE EXITS.

36) 4C
O/Sh RANI seeing
TETRAPS
+ 2D
on TETRAP Model
NB: DO at END of SC
TRACK PAST THE
TETRAPS TO FIND
THE DOCTOR SUSPENDED
FROM THE RAFTERS
(RIGHT WAY UP).

35) cont on 1D
CU RANI a/b
Let her go
GINGERLY, HE LOWERS
HIMSELF TO THE
FLOOR AND EXHALES
A SIGH OF RELIEF.

37) High W/Sh on Rostra
or on Dolphin Arm on
Ped
DOC fg by Quigley on
Rostra
2 TETRAPS hanging
+ RANI bg
THE UPSIDE DOWN
HEAD OF A SLEEPING
TETRAP IS LEVEL
WITH THE DOCTOR'S
FACE.

/PAUSE/
38) 5A
MCU RANI - as she goes
pan R with her to exit
ITS VEINED, EYE
SNAPS OPEN, AND
ITS FORKED TONGUE
DARTS BETWEEN THE
RAZOR SHARP CUSPIDS)

PAUSE (Richard stands on Rostra)

39) 4A
High/Sh a/b - see DOC
clamber down
TETRAP drops into fg
OTHERS surround DOC

PAUSE : CAMS 4 + 5 HAND-HELD to Pos. B

- 72A -

Ep.2/Sc.25 continued

- 40) 4B
MS DOC
 Repeat action as he
 is cut off + forced
 into corner
 Develop with him

To:

To: Closing Titles

-
- 41) 5B
CU ANIMATRONIC HEAD
NB: DO AFTER 42
-

- 42) 4B
CU DOCTOR -
 shock horror

 PAUSE

DO 5B (SHOT 41)
CU ANIMATRONIC HEAD H/HELD

DO 4C + 2D (SHOT 36)
O/Shoulder RANI + MODEL
+ CSO + HANGING TETRAPS

 RECORDING BREAK

CLOSING CREDITS

- 1) Theme Music composed by
RON GRAINER

Theme arrangement and
Incidental Music
KEFF McCULLOCH

Special Sound
DICK MILLS
- 2) Production Manager
TONY REDSTON

Production Associate
ANN FAGGETTER

Production Assistant
JOY SINCLAIR

Assistant Floor Managers
JOANNA NEWBERY
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- 3) O.B. Lighting
IAN DOW

O.B. Sound
DOUG WHITTAKER

O.B. Cameramen
ALASTAIR MITCHELL
JOHN HAWES
- 4) Visual Effects Designer
COLIN MAPSON

Video Effects
DAVE CHAPMAN

Vision Mixer
SUE THORNE
- 5) Technical Co-Ordinator
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